

The Musical Remembrancer.

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[ONE SHILLING.]



Handel.

A BRIEF sketch of the life of this great composer cannot fail, at the present time, to be interesting to our readers. The forthcoming Festival at the Crystal Palace is the great event of the year, and the name of Handel rings throughout the land. The united efforts of the Sacred Harmonic Society and the Crystal Palace Company, thus to do honour to the immortal composer, are beyond all praise, and we sincerely hope that they will be most abundantly rewarded. The festival is to take place on the 15th, 17th, and 19th, of the present month; and we imagine that the performance of the *Messiah*, *Judas Maccabeus*, and *Israel in Egypt*, will be the finest ever given in this or in any other country. Her Majesty the Queen has signified her intention of being present, and the assemblage of rank and fashion will no doubt be beyond all precedent. The festival will indeed be a great one; and when is heard that magnificent burst of praise and exultation from the united voices of more than two thousand persons, "Hallelujah! for the Lord God Omnipotent reigneth," and the vast audience shall rise in homage to Him who is the "King of kings, and Lord of lords," we think he would indeed be the most gifted of artists that could portray a scene more grand and imposing than will thus present itself during the performance of this, the finest emanation of the genius of Handel.

George Frederick Handel was born on the 23rd of February, 1685, at Halle, in the duchy of Magdeburg, in Upper Saxony. He was the son of a physician, who intended that the law should be his profession. Before the child was six years old, the doctor observed the strong propensity he evinced for music, and, fearing that it would lead him away from the studies he had designed for him, he forbade the boy to touch any instrument whatever, or to entertain the least thought of music, even as an amusement. So earnest, however, was the child's love for his favourite pursuit, that, notwithstanding the discouragement he received and the pains and penalties consequent upon disobedience, he somehow managed to steal from his bed, and to spend the greater part of the night in practising on an old clavicord which was in a garret in a remote part of the house.

Handel's father had a son by his first wife who was, at the period at which we are speaking, in the service of the Duke of Saxe-Weissenfels as a page. Dr. Handel was about to visit this son; and George, who was unacquainted with his brother, begged hard to accompany him; and on being refused, he still persisted in his entreaty by following the carriage, and at last gained

the consent of his father. As we may imagine, after his arrival at the court, George was not long before he discovered a musical instrument on which to gratify his taste, and he soon found his way to the harpsichord in the concert-room, and shortly afterwards contrived, after the performance of divine service, to steal unperceived to the organ in the chapel. It so happened that the Duke had not yet departed, and, on hearing a very pleasing strain with something rather unusual in the style of playing, his Grace immediately inquired who the performer was. Dr. Handel's eldest son replied, "It is my brother George, who is not yet eight years of age." The astonishment of the Duke was so great, that he immediately exerted himself to overcome the prejudices of Dr. Handel, who at length gave his consent that George might give up the law; and on his return to Halle, the boy had the great delight of finding himself placed under the regular tuition of a good master, and that music was to be his profession.

Frederick Zachau, the organist to the cathedral of Halle, was an excellent musician, and fully capable of estimating the genius of his highly gifted pupil. He commenced by giving him a thorough knowledge of the general principles of music, and some of the works of the great masters; and at this early period the boy was struck with admiration at hearing the hymns of Luther, who was the only composer he ever imitated. Such was the enthusiasm with which Handel commenced his regular and arduous study of the science of which he was to be so bright an ornament, and so unremitting was his application, that his father had the greatest difficulty in inducing him to take that exercise and relaxation which, as a physician, he was aware was so necessary to preserve him in health.

Handel made such rapid progress, not only in composition but in his execution on the organ, that the first two years he frequently assisted his master by officiating for him in the cathedral; and, although only in his ninth year, he produced several compositions for the church, and a new service weekly, during the next three years. He also composed several fugues, and a set of sonatas, a copy of which was in the possession of King George the Third; and a few years since they were examined by an eminent musician, who declared that many passages were distinguished by fine harmony and modulation.

In the year 1696, Handel, finding that he had gained all possible instruction from Frederick Zachau, or perhaps, to use a vulgar phrase, that "Jack was as good as his master," he visited Berlin, which was at that time celebrated for its opera under the management of two Italian composers, Attilio and Bononcini. It was in this city that Handel first became distinguished as a wonderful performer on the organ, and so great was his genius for composition, that the Elector of Brandenburg (afterwards the sovereign of Prussia) offered to send him into Italy at his own expense, to complete his studies, and afterwards to retain him in his service. The offer was refused, and it seems undecided why or wherefore; but, whatever might have been the cause, Handel declined the favour of the Elector, and left Berlin to return to Halle; and it was at this period that he first formed the most intimate acquaintance of his youth—that with Telemann, who was afterwards one of the greatest German composers of his day. It is somewhat singular that both were gifted with a genius of a high order for music—that both were intended for the profession of the law—and that both were opposed by

parents in their earnest desire to rise to honour and eminence in that science which no doubt Providence had ordained they should pursue.

Early in the year 1697, Handel had the misfortune to lose his father. He died much respected at a good old age, but in the very reverse of affluent circumstances. To the honour of Handel be it recorded, that no sooner was his father dead, than he determined that he would never deprive his mother of any portion of her limited income. At this period he was only nineteen years of age, and having refused the liberal offers of the Elector, and, as yet, had found no other patron, he must have had many difficulties and much inexperience to contend with in his determination, thus alone and unfriended, to steer his bark on the rough voyage of life. But "God helps those who help themselves;" and as the motive of Handel was a most excellent one, so with the aid of Providence he was led on to the achievements of his genius and to ever-enduring fame, although his path was often a very rough and unpleasant one.

In 1703 Handel took leave of his mother, and went to Hamburg, where he found the Opera, then under the conduct of Rhenard Keiser, in a most prosperous state. Here he commenced very humbly by playing in the orchestra a *Ripieno violin*. Mattheson, who was an opera singer and composer, and the friend and associate of Handel at Hamburg, says of him, that when he played this violin, "he behaved as if he could not count five, being naturally inclined to dry humour."

Handel did not, however, remain long in obscurity, and his great abilities soon excited envy and jealousy among those around him; and it is recorded that envy nearly cost him his life; for having been appointed to take the harpsichord as leader of the orchestra, in the absence of Keiser the conductor (a post which Mattheson had long wished to obtain), the latter, thinking himself slighted for one far his inferior, determined on revenge. The biographers of Handel differ very much as to the nature of the rencounter. One describes it as a duel with swords; another, an attempt at assassination; whilst more than one declare that Handel's life was saved by a musical shield, in the shape of a common music score which he carried about him under his coat. Suffice it now to say, that Handel's guardian angel was at hand and saved his life, and that he and Mattheson became better friends than they ever were before.

On the 8th of January, 1705, Handel produced his first dramatic work, entitled *Almira, Queen of Castille, or the Vicissitude of Royalty*. It was followed on the 25th of February, by *Nero, or Love obtained by Blood and Murder*; and then by *Daphne* and *Florinda*. *Almira* was the most successful, and Mattheson played the principal parts in all of them.

After residing for three years in Hamburg, Handel determined to visit Italy, and in the month of July, 1706, he arrived at Florence, where he remained until the end of that year. There he produced *Roderigo*, for which the Grand Duke presented him with a service of plate and a hundred sequins. In the following January he went to Venice, where he made the acquaintance of Steffani, Scarlatti, Gasparini, and Lotti. The Venetians were very desirous of having a work from their distinguished guest, and accordingly in three weeks Handel gratified their wishes by producing *Agrippina*, which was received with great enthusiasm. On the 4th of April, 1707, Handel arrived at Rome, after having remained for three months at Venice. As the oratorio of the *Resurrezione* is dated, "Roma, 4 d'April, 1708," there is no doubt but that his visit to that city extended, at the least,

to a whole year. During that period he became familiarly acquainted with Cardinal Pamphili, who had the greatest admiration for him as a composer. The cardinal also wrote a little poem on the power of time, *Il Trionfo del Tempo*, which Handel made an oratorio of, and which was performed at the house of Cardinal Ottoboni, who had an orchestra at his own expense, conducted by Corelli.

From Rome, Handel went to Naples, where he wrote his Italian serenata, *Aci, Galathea, e Polifemo* (not *Acis and Galatea*, which he produced in 1732). And during his stay in Italy, he composed many pieces of sacred music for the Roman Catholic Church, among which was a *Magnificat* with a double chorus, from which thirty years afterwards he drew five choruses and six duets for *Israel in Egypt*.

After remaining at Naples for a time, Handel paid a second visit to Florence, Venice, and Rome; but not finding any employment, he proceeded to Hanover about the autumn of 1709. The Elector, George of Brunswick, afterwards George the First of England, offered to retain him as his chapel-master, at a salary of fifteen hundred ducats (about £300 sterling). Handel was not very anxious to occupy this post, as he had met with some British noblemen who pressed him to visit England, and so he only engaged himself upon the condition of being allowed to accomplish it. The condition was accepted, and after about a year he arrived in London, at the close of 1710. In passing through Dusseldorf, the Elector Palatine was anxious to keep him at any price but Handel resisted the temptation; and proceeded to Halle to see his mother, who was now blind, and his old master Zachau.

When Handel arrived in London, he found that an Italian Opera was in existence at Drury Lane Theatre, and the poet Aaron Hill, who regarded his advent as a great godsend, made an English libretto out of the episode of *Rinaldo and Armida*, in Tasso's *Jerusalem Delivered*, which Handel set to music in the short space of a fortnight, to the great inconvenience of Giacomo Rossi (who translated the libretto into Italian), as he could not possibly keep pace with the genius of Handel. The first representation took place on the 24th of February, 1711, with immense success, as it was played fifteen times without intermission—a rare occurrence in those days. Handel remained six or seven months in London, when he was obliged to return to his post as chapel-master of the Court at Hanover. The English Court and the public expressed the greatest regret at losing him, and Queen Anne made him promise to return as soon as he could obtain the permission of his Sovereign. On his way back, he proved how good and dutiful a son he was, by paying once more a visit to his mother.

Hanover was too small a place for the mighty genius of Handel, and so he did not long remain there, but, having obtained a new leave of absence, he reappeared in London in the month of January, 1712, and his *Ode for Queen Anne's Birthday* was performed on the 6th of February in the same year. All the authors agree that Handel remained in Hanover one year, but the evidence of authentic documents to the contrary is not to be resisted.

The Peace of Utrecht was concluded on the 31st of March, 1713, and, although foreign productions were officially excluded, Handel was engaged in spite of such a law, before all the native musicians, and before Eccles, the composer of the Chapel Royal, to write the songs for the solemn thanksgiving; and the *Te Deum* and *Jubilate* now so well known by the name of "*Utrecht*," were first performed on the 7th of July, 1713—but

where, it is undecided. Suffice it to say, that the Queen rewarded Handel very munificently with a pension for life of £200.

Handel, finding himself in such request and so much admired in London, was guilty of forgetting his promise to return to Hanover; and when George of Brunswick succeeded Queen Anne, he was not very anxious to present himself to that monarch, who was also the more irritated at his having composed the *Te Deum* on the Peace of Utrecht, which was not favourably regarded by the Protestant princes of Germany. Kilmansech, a great admirer of Handel and a friend of George the First, undertook to bring them together again; and being informed that his Majesty intended to take an excursion on the Thames, he requested Handel to compose something for the occasion, and accordingly the composer produced the twenty-five pieces known by the name of *Water Music*, and they were performed in a barge which followed the royal boat. The King recognised the composer of the symphonies, and shortly afterwards, at the request of Kilmansech, Handel was permitted to take part in the performance of some sonatas of Geminiani (a violinist, and a pupil of Corelli's school) in the King's private apartment, and thus was peace effected between the monarch and the composer; and eventually the King bestowed upon the truant chapel-master a pension of £200 in addition to that which he already held from the bounty of Queen Anne. Handel was subsequently appointed music-master to the daughters of the Prince of Wales (afterwards George the Second), and for this he received out of the privy-purse of the princess (afterwards Queen Caroline) a third pension of £200.

Before his reconciliation with the King, Handel had composed a new opera, entitled *Amadigi*, which was produced in the month of May, 1715, at the theatre in the Haymarket. One of the six hautboy concertos was specially written for a representation of this opera, given on the 20th of June, 1716, for the benefit of the orchestra. In the same year he became the guest of Lord Burlington, who resided in Piccadilly, and from that time to 1718, all trace of him in England is lost; but it seems probable that in July, 1716, he followed George the First to Hanover, and remained there some time after the return of the King to England.

During his stay at Hanover in 1717, Handel is supposed to have written his German oratorio, *The Passion*, as nothing else can be quoted as belonging to that epoch. A copy of this oratorio exists at Buckingham Palace, and contains many beauties. Among others, the air of Jesus in the Garden of Gethsemane, "Father, Father, have pity on me," is full of grandeur and pathos. There are not less than fifty-five morceaux, airs, duets, and choruses, in *The Passion*.

Handel returned to London in 1718, and was appointed chapel-master to the Duke of Chandos at Cannons, a magnificent palace that is said to have cost £230,000. It was here that he composed, from 1718 to 1720, the two *Te Deums*, and the twelve famous anthems called the *Chandos Te Deums* and the *Chandos Anthems*. These contain eleven overtures, thirty-two solos, six duets, one trio, one quartet, and forty-seven choruses. "It is forty years," says Busby, "since I heard them at Covent Garden, by Dr. Arnold; my ear still retains the impression of their charm, and my mind of their grandeur." Unhappily these great works are now neglected, and of all the Musical Societies, not one performs them.

The year 1720 was a very busy one for Handel. He directed the chapel at Cannons; he gave lessons on the harpsichord to the daughters of the

Prince of Wales; he opened the theatre of the Royal Academy of Music; he produced *Radamisto* in London, *Esther* at Cannons (for which the Duke of Chandos paid him £1000), and also published his first work of instrumental music, *Suites de Pieces pour le Clavecin*, which, it is said, he composed for his favourite pupil the Princess Anne. Nothing now remains of the splendid residence of the Duke of Chandos.* The chapel has become the parish church of the village of Edgeware, and is in a very poor condition. The most interesting relic is an organ of moderate size, which stands behind the altar, and upon which may be found this inscription:—*Handel was organist of this church from the year 1718 to 1721, and composed the oratorio of Esther on this organ.* We believe this precious relic has lately undergone some repair.

Among the *Suites* of the first collection is one known so commonly by the name of *The Harmonious Blacksmith*. This piece derived its name, it is said, from a curious circumstance. One day, as Handel was going to Cannons, he was overtaken by a shower in the midst of the village of Edgeware, and took shelter in the house of one Powell, who was a blacksmith, as well as parish clerk of Whitechurch. Powell was at work at his forge, singing an old song the while. The hammer, striking in time, drew from the anvil two harmonic sounds, which, being in accord with the melody, made a sort of continuous bass. Handel was struck by the incident, listened, remembered the air and its strange accompaniment, and when he returned home, composed out of it a piece for the harpsichord. The title, however, is considered to be modern, as it is not to be found in the original copy.

Handel had two rivals at the Royal Academy of Music, in the persons of Bononcini and Attilio, who have been before mentioned, and who continued to write for the Academy up to the period of its dissolution. The opera of *Muzio Scævola*, which was produced on the 15th of April, 1721, was collaborated by the three composers. Up to a certain point, Bononcini was able to sustain the rivalry which is, by many authors, attributed to him; but Attilio did not aspire to any such competition. The latter, it is said, composed the first act of *Muzio Scævola*, Bononcini the second, and Handel the third, which generally obtained the preference. Of course the victory gained by Handel over the two rivals excited the more vehemently the cabal which was arising among a party of the English nobility, against him and in favour of Bononcini. Handel was not much of a courtier, and the wit of the party who created this rivalry continued to keep it alive. Among the guests at Cannons during the time Handel resided with the Duke, were Pope, Gay, and Swift. The latter, who admired nothing and had no ear, wrote an epigram upon the subject of the rivalry, and it was set as "a cheerful glee for four voices":—

"Some say that Signor Bononcini,
Compared to Handel, is a ninny;
Whilst others say, that to him, Handel
Is hardly fit to hold a candle.
Strange that such difference should be
'Twixt tweedledum and tweedledee."

* It may not be uninteresting to our readers to mention that many years since, the grandfather of the present Editor of the *MUSICAL REMEMBRANCER* purchased the estate of Cannons, and resided there for some time. As the Editor must remain *incognito*, we cannot add further particulars at present, or we may perhaps "let pussy out of the bag."—ED. M. R.

On the 9th of December, 1721, Handel produced his opera of *Floridante*; and on the 12th of January, 1723, *Otho* or *Ottone*, appeared, which Burney says is the flower of the composer's dramatic works. It was in this opera that the celebrated Cuzzoni appeared, at a salary, Malcolm says, "of £2000 for the season; and on the second evening of her performance the managers were enabled to demand four guineas for each ticket." *Ottone* was revived on the 13th of November, 1733. In 1723, Handel produced *Julius Caesar*, which often reappeared upon the stage, and which is a work replete with beauties. The last time it was performed was in 1787, when it was produced for the purpose of attracting to the theatre George the Third, who was passionately fond of music; since that time, not a single opera by the great master has been performed. But what rubbish often takes the place of the works of this mighty genius!

The opera of *Tamerlane* appeared in 1724, the overture of which is a masterpiece; and *Rodelinda* followed in 1725, Signora Cuzzoni creating so much success in it, that the female fashionable world adopted the brown silk dress, embroidered with silver, which she wore in the part. Burney says, that "for a year the dress seemed a national uniform for youth and beauty." The operas of *Scipio* and *Alexander* were produced in 1726; and that of *Admetus* in 1727, which had nineteen consecutive representations, one of the largest runs recorded about that time. In this same year George the Second succeeded his father; and, not being satisfied at his coronation with the music of the English composers, he requested Handel to give his assistance, and he then wrote the four anthems which are called the *Coronation Anthems*. This work is one of the most solid foundations of its composer's glory. "Zadok, the Priest" and "God save the King" (not the National Anthem) are inspirations of prodigious grandeur.

The operas of *Siroe* or *Cyrus*, and *Ptolemy* or *Tolemes*, appeared in the year 1728; and at the same time as these two works were making their appearance in the Haymarket, John Rich, the proprietor of the Lincoln's Inn Field's Theatre, brought out there Gay's *Beggars' Opera*, one of the few of English operas which has survived the day of its birth. The music was made up of old local ballads, put into score by Dr. Pepusch; and at the first run it had (so says the *London Magazine* of December, 1754) sixty-three consecutive representations, which caused the people to say that "it made Gay rich, and Rich gay." The noble compositions of Handel were far from obtaining such a success as this worthless and immoral *Beggars' Opera*.

The £50,000 subscribed in 1720 by the founders of the Royal Academy of Music, was all expended in 1728. The public began to fail in their support, notwithstanding the attractions of Handel's mighty genius; and the promoters, being tired of so costly a pleasure, put an end to the business by closing their theatre on the 1st of June, 1728. Handel now possessed £10,000, which he had saved out of the profits of his previous works. Notwithstanding the indifference which the public had manifested, and the great loss which had been incurred, in the face of a subscription supported by the aristocracy, he made arrangements with Heidegger, the proprietor of the Haymarket Theatre, to bring out operas there, and in partnership, for three years; and he went to Italy to bring together a company, where we much regret we are compelled for the present to leave him.

(To be continued.)

Suggestion of Music for the Sundays in June.**Trinity Sunday.—June 7.****MORNING SERVICE.**

Chant, Venite and Gloria. Russell, double in E.

Te Deum. Davy, double in E flat.

Jubilate. Dr. W. Hayes, single in A.

Veni Creator (the second hymn at the end of the Prayer-Book), the first two verses and the last two. *Tune*, St. Stephen's; *composer*, Rev. W. Jones.

Psalm 149th, the first two verses. *Tune*, Hanover; *composer*, Handel.

Kyrie Eleison. Nares in F.

First Lesson, Genesis 1.

Second Lesson, Matthew 3.

EVENING SERVICE.

Gloria. Robinson, double in E flat.

Magnificat. Lord Mornington, double in E.

Nunc Dimittis. Dr. Cooke, single in F.

Veni Creator (the first hymn at the end of Prayer-Book), the first two verses and the last two. *Tune*, Melcombe; *composer*, S. Webbe.

Psalm 24th, the four last verses. *Tune*, St. Ann's; *composer*, Dr. Croft.

First Lesson, Genesis 18.

Second Lesson, 1 John 5.

The First Sunday after Trinity.—June 14.**MORNING SERVICE.**

Chant, Venite and Gloria. Russell, double in E.

Te Deum. Davy, double in E flat.

Jubilate. Dr. W. Hayes, single in A.

Psalm 23rd, the first four verses. *Tune*, Arabia; *composer*,

Psalm 92nd, the first four verses. *Tune*, York; *composer*, Milton.

Kyrie Eleison. Nares in F.

First Lesson, Joshua 10.

Second Lesson, Mark 14.

EVENING SERVICE.

Gloria. Robinson, double in E flat.

Magnificat. Lord Mornington, double in E.

Nunc Dimittis. Dr. Cooke, single in F.

Psalm 85th, the first four verses. *Tune*, Messiah; *composer*, Handel.

Psalm 68th, the first four verses. *Tune*, Truro; *composer*, Dr. Burney.

First Lesson, Joshua 23.

Second Lesson, 2 Corinthians 11.

The Second Sunday after Trinity.—June 21.**MORNING SERVICE.**

Chant, Venite and Gloria. Stafford Smith, double in G.

Te Deum. S. Wesley, double in F.

Jubilate. Dr. W. Hayes, single in E.
Psalm 63rd, the first two verses and the sixth. *Tune* Eaton; *composer*, Wyvill.

Psalm 41st, the first four verses. *Tune*, Cambridge New; *composer*, Dr. Randall.

First Lesson, Judges 4.

Second Lesson, Luke 5.

EVENING SERVICE.

Gloria. Dr. Boyce, double in D.

Magnificat. Langdon, double in F.

Nunc Dimittis. Farrant, single in F.

Psalm 92nd, the first four verses. *Tune*, Oxford; *composer*, Coombs.

The Evening Hymn. *Composer*, Tallis.

First Lesson, Judges 5.

Second Lesson, Galatians 5.

The Third Sunday after Trinity.—June 28.

MORNING SERVICE.

Chant, Venite and Gloria. Stafford Smith, double in G.

Te Deum. S. Wesley, double in F.

Jubilate. Dr. W. Hayes, single in E.

The Morning Hymn. *Composer*, Barthelemon.

Psalm 81st, the first four verses. *Tune*, London New; *composer*, Dr. Croft.

Kyrie Eleison. Nares, in F.

First Lesson, 1 Samuel 2.

Second Lesson, Luke 11.

EVENING SERVICE.

Gloria. Dr. Boyce, double in D.

Magnificat. Langdon, double in F.

Nunc Dimittis. Farrant, single in F.

Psalm 39th, the fourth and three following verses. *Tune*, Abridge; *composer*, Isaac Smith.

Psalm 25th, the first four verses. *Tune*, Shirland; *composer*, Stanley.

First Lesson, 1 Samuel 3.

Second Lesson, Ephesians 5.

Cathedral Choirs.

TO THE EDITOR OF THE "MUSICAL REMEMBRANCER."

DEAR SIR,—There are several things that have struck me as objectionable on attending service in our cathedral; for, to say the truth, I am an ardent lover of choral service properly carried out, as well as a warm admirer of those noble minsters reared in the palmiest days of pure art, which, taking advantage of your generosity and fairness, I wish to lay before your readers as concisely as I can. And, first, the alienation in choirs at the present time of the organist from the rest of the choir. I hold most strongly, that the organist is as much, or even more, a member of the choir than any one. It is his office—and a very high one too—to lead the choir; the choir, the praises and thanksgivings of the people. And if, with a well-disposed heart

and real religious feeling, he thus performs his part, he contributes largely towards the "praising and magnifying" of the Almighty, and is *bond fide* a member of the choir. But very little is he acknowledged as such at the present time; he is not even vested (but in few places) as the rest of the choir; and he is considered no more than a mere tool to keep the choir from breaking down.

It was not so in earlier days; the whole of a collegiate or cathedral body, boys and all, were, from youth upwards, well instructed in music, vocal and instrumental, and the office of organist was taken alternately by any or either of the priests or choir. But this modern, manifestly erroneous, view of the organist's position arises mainly, without doubt, from a cause which I designate No. 2 of my objections, viz.—*the exalted position of the organ*. This renders the position of the organist an isolated one. High aloft, shut out almost from participating thoroughly in the devotional parts of the service, "lost to sight" behind a forest of sham pipes, it is not considered necessary that he should wear a surplice, and gives license to behaviour by no means commendable or justifiable in the house of God. Now, I am strongly of opinion that the lofty position of our organs in churches is productive of no benefit whatever; on the contrary, it is the cause of many evils. Amongst the rest, it manifestly mars the effect of the building. Now, we will not go far for an instance to show that such is the case. Take the fine old abbey church of St. Peter, Westminster. There is a magnificent vista of 400 or 500 feet from west to east; there is the beautiful apse at the east end, with its lovely lancets, groining, shafts, and chapels. But enter the west door—you find the long line broken, the grand view interrupted; the object that first forces itself upon our view is the organ (or part of the organ), with its massive screen. And could we not, unfortunately, call to mind a hundred other instances—Lincoln, for instance; or Lichfield, Southwell, or Windsor, or Exeter? I am an ecclesiastical architect, and lament this as a sore evil, a modern addition (and a very bad one) to our glorious cathedrals. I can hardly conceive a grander effect than Salisbury, Lincoln, or Westminster would have, cleared of those bulky organ-screens, and their "long-drawn aisles" exposed to view.

The organ is made of more importance than even the altar, font, pulpit, or any other portion of the building; and manifestly this should not be.

I think that, far from the exalted position of an organ improving the singing, it absolutely spoils it: the choir can never exactly keep time with it, and the effect is nothing short of bad to persons placed between the choir and organ. I will ask you to note the particularly good effect organs properly placed have at Ely, Oxford, or Canterbury cathedrals, or Eton College; or, again, the service as performed at Merton Chapel, Oxford. How very much more the magnificence of the building is enhanced than those of New or Magdalen colleges.

Will no one concur with me that the proper position of the organ is, either close to the choir or in the transept? Note the good effect in parish churches, even at St. Mary Magdalene, Munster Square; or St. Matthias, Stoke Newington. But to enable and justify its being placed there even, it is necessary that organs should be a characteristic feature in the building—should correspond with its style, be correct in design, and worthy of being placed in the most splendid productions of art—not covered with a multitude of turrets, a forest of pinnacles, huge attempts at Gothic cornices and embattlements, nor enshrined in lumbering cases bespattered with Cupids

or Apollos, or flowery cherubs? Why not have their pipes exposed, and show at once what they are? *Plain truth*, apart from hypocrisy and sham, is the old Gothic principle; and why not carry it out in every portion of a Gothic building. Organs thus built are twice as elegant, sound quite as well, take up less room, and are by no means so expensive. The effect is a marked one (though the instruments themselves are small) at Upton-Scudamore, at Tylehurst, near Reading, at Wantage, or St. Thomas's, Oxford. The designs are good, the organs are in character with the rest of the building, and are adapted to their purpose.

In making these remarks, I beg you will not consider me dogmatic or antiquated; I merely state my candid convictions, and leave them in the hands of your readers to judge and consider them well. My earnest desire to do good, to improve the system of modern choirs, and to beautify the churches themselves, has prompted me thus to address you. If I have trespassed on your generosity, I must beg your kind consideration, and conclude by wishing you a hearty success in your undertaking.

I remain, Sir, your obedient servant,

E. SEDDING.

Greek Street, Soho, May 13, 1857.

Combination of Organs and Fire-Engines.

The following appeared in the *Surrey Standard*, April 18:—

"**RYE.—EASTER MEETING.**—The annual vestry meeting was held on Tuesday, the 14th inst., in the vestry-room; the Rev. H. Cooper (vicar) in the chair. Mr. G. S. Butler and Mr. W. H. Chatterton were reappointed churchwardens, and the meeting then adjourned to the Red Lion Inn; when, having reassembled,

"Mr. G. S. Butler proposed the reappointment of Mr. Charles Thomas as organist of the church and superintendent of fire-engines, at a salary of £25.—Carried unanimously; and Mr. Thomas thanked the meeting for its support."

What an odd combination! The church organ and the parish fire-engines! A facetious friend suggests that this organ must be a very ancient hydraulic instrument, and thus endeavours to prove that it is very proper that the organist should also be superintendent of fire-engines.

No doubt, the gentleman who was re-elected to the above offices is ably qualified to fulfil the duties required in each; nevertheless, one cannot but wonder that any person can be found able and willing to do so much for such an inadequate remuneration; £25 per annum is surely little enough to pay for an organist with even a minimum share of ability; but in this instance part of the salary is evidently paid in consideration of duties required to be performed in connection with the fire-engines.

Let our young friends, the students of the Royal Academy, and others who are studying to qualify themselves as organists, take care for the future to embrace every opportunity which may offer itself of improving themselves theoretically and practically in all matters connected with fire-engines, or they may at some future day find themselves unable and unprepared to undertake all that may be required of them.

Rebicks.

Anthem, *If the Lord Himself had not been on our side.* By J. J. HARRIS.
 Manchester: Hime and Addison, 19, St. Ann's Square. London:
 Addison and Co., 210, Regent Street.

THE words of this anthem are the 124th Psalm, Prayer-Book version, and afford considerable scope for musical illustration. The composition commences with eight bars introductory symphony for the organ; we have then a simple and melodious solo for an alto voice, each phrase of which is repeatedly harmonized as a trio for alto, tenor, and bass; and in the concluding four bars the solo voice is also added with good effect; then follows a bass solo to the words, *Yea, the waters had drowned us, &c.*, which has the advantage of being composed within the range of all bass voices, and, as it gives opportunity for intelligent singing and feeling, is worthy the study of cathedral vocalists. The accompaniment to this movement is descriptive and effective. After the solo we have a bold and striking chorus to the words, *But praised be the Lord, &c.*; this is followed by a duet for alto and tenor, which is perhaps a little *too melodious*. The next movement is a chorus to the words, *Our help standeth in the name of the Lord*; this is composed with "fugal" points, on a good "theme," which is ably and vigorously worked out; the chorus concludes with a *Hallelujah* for double choir, and when well sung, the effect must be grand.

We have had much pleasure in reviewing this anthem, and should like to hear it sung in Manchester Cathedral, accompanied on the organ by the composer himself.

Eighty-four Church Tunes. Selected and harmonized by C. E. HORSLEY.
 London: Chappell and Co., New Bond Street.

WE sincerely hope this work may obtain a large circulation, for we cannot but entertain a belief that the author's preface will do good for the cause of "Church Psalmody." He very ably endeavours to show that the music of the Church, like her ritual, should in its character and association be *really sacred*, and indignantly declaims against the too common practice of "culling sweets" from operas, and other secular works.

On this point we feel strongly, indeed it seems to us a profanation to sing the praises of the Almighty to such tunes as have frequently been thrust into many collections of psalm tunes, take for instance *The Huntsman's Chorus*, *Softly Sighs*, *Ye Spotted Snakes*, *Wind Gentle Evergreen*, *Glorious Apollo*, &c. We could scarcely have believed that this system of "adaptation" still existed, had we not recently seen a letter addressed to a composer requesting permission to print a psalm tune arranged from his song, *Phyllis is my only joy*.

Our space will not allow us to enlarge on this important subject. We can only, therefore, recommend our readers to peruse Mr. Horsley's remarks, and form their own opinions. We consider this selection of psalm tunes the best that has yet come under our notice; the harmonies throughout the work are superior and very singable; we, however, think *Martyrdom* should have been printed in a lower key; as it stands in Mr. Horsley's arrangement the melody ascends to G. We also think it unwise to let the voice parts cross in psalm tune arrangements; in *Carey* Mr. Horsley makes the alto go above the melody. In *Salisbury* there are consecutive fifths,

and although this is noticed and an alteration suggested in the errata, the parts do not sing well. We think it would be better for the alto and tenor not to cross, and suggest E E in the alto instead of B A, and A in the tenor, not E.

In order that the collection may be generally available, Mr. Horsley has published separate vocal parts at a very cheap rate.

O pray for the Peace of Jerusalem. By T. L. FOWLE. London: Addison and Co., 210, Regent Street.

A SHORT anthem, the music of which is simple and expressive. We know that this description of composition is in much request, and we, therefore, recommend the anthem under notice.

We observe a few engraver's errors. In the first bar of the accompaniment a D is wanting; in the third bar an F sharp. In the second bar of the second line the crotchets should be quavers. In the second bar, page 3, the dots are omitted. In the fourth bar of the same page a G in the soprano part should be F. We also think the following would be improvements:—In the tenor part, first bar, second line, page 2, B instead of D, and in the first bar, page 3, F sharp, not A.

Hark to the Merry Bells. By T. L. FOWLE. London: Masters, Aldersgate Street.

A CAPITAL Christmas carol, cheerful as compositions of this kind should be. The air is very melodious and the harmonies are good. By the way, there are consecutive fifths between the extreme parts (bass and soprano) at the end of the fourth and beginning of the fifth bar.

Harvest Hymn; Hymn of Peace. By T. L. FOWLE. London: Jewell, Great Russell Street.

The Harvest Hymn is a smooth piece of vocal four-part writing, with a good melody, and although not difficult is very effective. In compositions of this kind we like the vocal parts to be complete in themselves, and quite independent of accompaniment; we therefore suggest that the tenor part be made to go to C instead of A in the second chord of the first bar, second line, page 2.

The Hymn of Peace is more simple than the last composition. It opens with a chorus in four parts, then follow short solos for each voice, and afterwards another chorus. It would scarcely be possible to find a composition more "singable" and easy.

The Allegretto Movement, from Mendelssohn's Hymn of Praise. Arranged for the Organ by J. M. DUNSTAN.

A CAPITAL arrangement of one of Mendelssohn's loveliest instrumental movements. According to the title-page it has been arranged from the full score, and it is evidently intended for an organ with three sets of manuals. We are therefore surprised that Mr. Dunstan has made no provision for getting the melodies in octaves. With the exception of the omission just mentioned we consider this arrangement perfect, and any organist who may use it can in part realise Mendelssohn's intention by drawing the trumpet and clarion in the swell.

WARREN'S *Rules for Chanting*; WARREN'S *Catechism of Class-Singing*.

London: Cocks and Co., New Burlington Street.

The Rules for Chanting will prove a useful handbook. The canticles are well pointed, but we doubt the advisability of the introduction of a perpendicular line to mark the half-bar. We think the dot preferable, as singers are not likely to confuse that sign with the perpendicular line, which denotes a full bar. We also think it a pity the editor has omitted the *Benedicite*, as we know from experience that it is frequently sung in many churches.

The Catechism is a book we decidedly recommend; it is written in a simple and familiar style, and will therefore be easily understood, even by children. The author says his opinion is "that music should form an indispensable branch of the education of children, and that the knowledge of the notes, &c., should be taught with the alphabet." We scarcely need say that we cordially agree with him.

Past, Present, and Future. By W. C. FILBY. London: Jewell, Great Russell Street.

AN effective air for tenor or treble voice. The words are extremely good, but have a melancholy tone; they are well set to music by the composer, who is evidently a real musician. Compass, twelve notes—D to A flat.

Ballad, *The Sea Sand Grave.* By E. F. ALLEN. London: Jewell, Great Russell Street.

A VERY nice ballad, and worthy the attention of our vocal friends. The poetry is *not* of the "love-sick" order, and the music is elegant and appropriate. Compass, eight notes—E flat to E flat.

Five Songs. By B. GILBERT. London: Jewell, Great Russell Street. THESE songs do not belong to the class of music usually denominated "commonplace," and we have therefore felt pleasure in examining them.

No. 1, *I Think of Thee*, is melodious, and has an effective accompaniment—thirteen notes—B to G would tax the powers of any gentleman.

No. 2, *In yonder Village*, has some nice writing, but we do not like the setting of the words at the opening of the song. The pause on the word "form," and the repetition, spoil the sense. A G natural is omitted in the first bar, page 5, and a C sharp in the third bar. We would also suggest the substitution of D for F sharp in the first chord of the second bar of the accompaniment, page 5. It is generally better to double the sixth in the chord of the "six-three," and in this instance it would get rid of a very unpleasant effect; the bass (F sharp) being sufficiently prominent without any help from the right hand. Compass, ten notes—D to F sharp.

No. 3, *Faries' Song*, is pretty and effective. Compass, ten notes—D to F sharp.

No. 4, *England*, is not a happy setting of the words, and the melody bears an unfortunate resemblance to a ballad by Loder, *When in Happier Days*. Compass, twelve notes—C to G.

No. 5, *Farewell*, although over full of modulation, has some very good points about it.

We are sure the composer of these songs is not a singer; if he were, he would be more merciful, and not write melodies requiring such an *extreme* compass of voice. We believe vocal music is generally more effective when written for voices of a moderate compass, and we are sure it is more saleable.

Sacred Song, *Resignation*. By Miss M. LINDSAY. London: Cocks and Co., New Burlington Street.

Who does not remember the solemn and pathetic history of the death of Bathsheba's son? David's address to his servants is perhaps unsurpassed in beauty and sublimity, and has, doubtless, soothed the heart of many a mourner who has had to deplore the loss of a beloved child or relative.

Miss Lindsay has embodied the inspired words in a song entitled *Resignation*, and has succeeded in composing music of a suitable yet simple character. The piece opens with a *recitative*, then follows an *aria larghetto*; another *recitative* and *aria andante* bring the song to a conclusion. We do not altogether like the effect of the consecutive fifths in the last bar, third line, page 2; it is true they are "imperfect," but the effect is barren in consequence of the consecution being in the melody and bass—that is to say, between the extreme parts. A similar fault is observable in two other places. The compass of the song is ten notes—B flat to D, and therefore adapted for the *contralto* or *mezzo-soprano* voices.

Musical Events.—Metropolitan.

PHILHARMONIC SOCIETY.

THE second concert took place on Monday, May 4th. It was a most excellent one. We subjoin the programme.

PART I.—Sinfonia in D, No. 2: Mozart. Aria, "O salutaris hostia," Miss Lascelles: Cherubini. Concerto pathétique, violin, M. Reményi: Ernst. Aria, "Selva opaca," *Guillaume Tell*: Rossini. Overture, *Isles of Fingal*: Mendelssohn.

PART II.—Sinfonia in C minor: Beethoven. Part songs, "Greeting" and "May Bells," Mrs. Henderssohn and Miss Lascelles: Mendelssohn. Concertino, contra-basso, Signor Bottesini: Bottesini. Overture, *Ruler of the Spirits*: Weber. Conductor, Professor Bennett.

PHILHARMONIC CONCERTS.

The following was the programme of the third concert, on Monday last:

PART I.—Sinfonia in A minor, No. 3: Mendelssohn. Aria, "Zeffiretti lusinghieri," Madame Clara Novello, *Idomeneo*: Mozart. Overture, ou suite, in D major: J. S. Bach. Concerto, pianoforte, in G, Herr Rubinstein: Rubinstein.

PART II.—Sinfonia in F, No. 8: Beethoven. Recitative, "Non, je n'espère plus;" aria, "Oh toi, qui prolongeas mes jours?" *Iphigénie en Tauride*, Madame Clara Novello: Gluck. Solos, pianoforte: a, Nocturne in G flat; b, Polonaise in E flat, Herr Rubinstein: Rubinstein. Overture, *Berg-geist*: Spohr. Conductor, Professor Sterndale Bennett.

NEW PHILHARMONIC SOCIETY.

The second concert was a good one, and the selection contained two fine pieces, which, although written three-quarters of a century since, had all the charm of novelty—the pianoforte concerto of Mozart, performed by Miss Goddard, and the Duo Concertante for violin and viola, by the same composer, intrusted to M. Sainton and Mr. Blagrove. The programme was as follows:—

PART I.—Overture, *Coriolanus*, Beethoven. Aria, "Ah! perfido," Madame

Rudersdorff: Beethoven. Concerto in C minor, pianoforte, Miss Arabella Goddard: Mozart. Aria, "Lascia ch'io pianga" (Armida), Mdle. Solari: Handel. Symphony in A: Beethoven.

PART II.—Duo Concertante, violin and viola, Mons. Sainton and Mr. Henry Blagrove: Mozart. Aria, "Va, dit elle," *Robert le Diable*, Madame Rudersdorff: Meyerbeer. Overture, *Der Freischütz*: Weber. Conductor, Dr. Wylde.

The following is the programme of the last concert of the series, on Wednesday, June 3:—

PART I.—Overture, King Stephen: Beethoven. Aria: Handel. Serenade for eight wind instruments: Mozart. Aria: Mozart. Symphony in B flat: Beethoven.

PART II.—Concerto in C minor: Beethoven. Aria: Rossini. Fantasia, violoncello, Servais. Overture, *Oberon*: Weber.

Vocalists:—Madame Gassier, Mrs. Lewis. Pianoforte, Mdme. Standach. Solo violoncello, Mr. H. Chipp. Conductor, Dr. Wylde.

Tickets, 10s. 6d. and 7s., of Messrs. Cramer and Co., 201, Regent-street, and Keith and Prowse, Cheapside.

FESTIVAL OF THE SONS OF THE CLERGY.

THE 203rd anniversary festival of the Sons of the Clergy was celebrated in St. Paul's Cathedral, on Wednesday the 17th of May, with full choral service. The choir was numerous and efficient, consisting chiefly of gentlemen from her Majesty's Chapels Royal Saint James's, and Windsor, St. Paul's Cathedral, and Westminster Abbey. The music was accompanied on the organ by Mr. Goss, the organist of the cathedral.

The following is a list of the pieces sung:—Tallis' "Suffrages;" Goss' double chant in E major; Croft's Service (Evening) in E flat; Gibbons' Anthem, "Hosanna;" Purcell's Anthem, "O sing unto the Lord;" Handel's "Worthy is the Lamb," and "Amen Chorus" from the "Messiah."

The music was all finely rendered by the choir, but we think there was a general tendency to slowness, and this was more particularly observable in Handel's "Amen." The sermon was preached by the Rev. the Dean of Canterbury, on the text "The labourer is worthy of his hire," Luke x. 7. At the conclusion of the service a collection was made at the doors of the cathedral, and £116 was thus added to the funds of the society.

We recognised among those present his Grace the Archbishop of Canterbury, the Bishops of London, Lichfield, Durham, Llandaff, and Lincoln; the Right Honourable the Lord Mayor, &c.

CHOIR BENEVOLENT FUND.

THE festival of the "Choir Benevolent Fund" will be held in Westminster Abbey on the 18th of June. Divine service will commence at twelve o'clock.

The full choral service will be sung by 120 voices, selected from twenty cathedral choirs; and, as the stalls in the choir cannot accommodate such a numerous body of choristers, they will be placed in the *sacrarium*.

Great exertions are being made by the indefatigable secretary of the society, Mr. Gray (of St. Patrick's and Christ Church Cathedrals, Dublin, and gentleman of her Majesty's Chapel Royal), and it is hoped that the music selected will be sung in a more grand and efficient manner than has ever yet been possible.

It will be seen from the following programme what magnificent specimens of our own unrivalled cathedral music are selected, and we hope all who can will avail themselves of this rare opportunity of hearing them sung by a sufficient number of voices to give the compositions their due effect:—Service, Croft in A; Anthem—"Hosanna," Gibbons; Anthem—"Cry aloud," Croft; Anthem—"I will sing of Thy power," Greene; Anthem—"O give thanks," Purcell; Anthem—"Worthy is the Lamb," Handel; Anthem—"How goodly," Professor Ouseley.

Tickets will be required for admission to the Abbey, and they can readily be obtained by applying at 17, Great George Street, Westminster, on or before the 9th of June.

LECTURES TO THE WORKING CLASSES.—ST. MARY'S SCHOOL ROOM,
CROWN STREET, SOHO.

A VERY interesting and instructive lecture was given at these rooms, on Tuesday the 12th ult. by Mr. Charles Field, the popular tenor vocalist, on the subject of "National and Domestic Songs." There was a very excellent attendance of the "sons of toil," with their "loving wives," and some few of their "tender blossoms," who enjoyed the treat provided for them, and with much earnest attention listened to the excellent remarks of the lecturer, whom they repeatedly greeted with most enthusiastic applause. We are inclined to think that the committee who have projected these entertainments for the people have taken a step in the right direction; and if the clergy of some of our rural districts would exert themselves in providing a class of amusements of a similar character, how many men would be weaned from the enticements of the beer-shop, and would become blessings to their families and connections!

ST. MARY'S CHORAL UNION.

UNDER the above name, a very interesting concert was given in the school-rooms as above, on the 19th inst. by some of the *well-to-do* portion of the congregation of St. Mary's Church, assisted by some of the members of the choir. The selection of the music was intrusted to Mr. Edmund Sedding, the organist, who also conducted the performance. Two of the ladies of the congregation sung solos very admirably, and the gentlemen acquitted themselves in good style. The madrigals, and the whole of the music, were well and efficiently rendered, and reflected the highest credit on all engaged, not only for the effect of the music, but for the feelings which prompted the *richer* to amuse their *poorer* brethren, and which sympathy is being sensibly felt in this, one of the poorest and most densely populated portions of the metropolis.

ALL SAINTS' CHURCH BUILDING AND REPAIRING FUND, CALEDONIAN ROAD.

THE accomplished vocalist, Miss Lizzy Stuart, gave her Scottish entertainment—"A Peep at Scotland through her Songs,"—in the new school-rooms in connection with the above church, on the evening of Thursday, the 14th of May; and a goodly number of the congregation and their friends assembled to listen to her most delightful singing of Scotland's vocal gems, with some charmingly discursive matter in allusion to their origin, with some historical reminiscences relative thereto, and also a word or two about their authors or composers. As a lecture entertainment it is certainly one of the best of its class, and from first to last engages the attention of the audience, who, on this occasion, we should presume, numbered not less than six or seven hundred persons, and must have materially improved the

position of the fund for which the entertainment was given. We hear that this talented lady has won golden opinions from our Scottish friends, and has recently had the honour of singing before some three thousand persons at one time in the *gude town o' Glasgow*.

Musical Events—Provincial.

DEWSBURY.—On Wednesday, the 6th of May, the Choral Society here, gave their twenty-second grand concert, in the school-room. The principal performers were Mrs. Sunderland, Miss Newbound, Mr. Inkersall, and Mr. Lambert. The first part consisted of Handel's *Dettingen Te Deum*. The trio, "To Thee all Angels," was beautifully sung by Mrs. Sunderland, Mr. Inkersall, and Mr. Lambert. The bass solo, "Vouchsafe, O Lord," was beautifully given by Mr. Lambert. The second part opened with Handel's chorus, "Sing, O ye heavens," which was well sung, as were the choruses, "The arm of the Lord," and "When His loud voice." Mr. Inkersall gave an excellent reading of Beethoven's "'Gainst Thee alone;" and Mrs. Sunderland then gave Himmel's song, "The Great Trumpet," very beautifully; she was accompanied in an able manner by Mr. Peel on the trumpet. Mendelssohn's beautiful air, "It is enough," was given by Mr. Lambert, in a very solemn and impressive manner; and Mozart's "Qui Sdegno," was also given by Mr. Lambert with much sweetness and depth of tone; the low E flat on which the song concludes, was a fine mellow note. Miss Newbound sang tastefully in "But the Lord is mindful," from St. Paul. The concert was brought to a close with Beethoven's "Hallelujah Chorus," from the *Mount of Olives*. Mr. Haddock of Leeds was the leader, and Mr. J. W. Dean was conductor.

LICHFIELD.—THE GRAND MUSICAL FESTIVAL.—The performance of *The Messiah*, in the Guildhall, Lichfield, on the 7th inst., proved to be the most distinguished that has ever yet taken place in the city. The whole of the reserved seats were filled with the beauty and fashion of Lichfield and the neighbourhood, and presented a very brilliant appearance, the other parts of the hall being crowded. The orchestra, which was complete in every department, was under the able leadership of Mr. Shargool, of Birmingham. The overture was played with delicacy and unequalled precision. Mr. Pearsall was in excellent voice, and sang the airs allotted to him with exquisite taste and feeling. Mr. Brandon has evidently studied in the right school; since we last heard him his voice and style are more matured; he excelled in the solo, "Thus saith the Lord;" and the air, "For He is like a refiner's fire," was given with boldness and animation. We must speak of Miss Newbound with unqualified praise for the manner in which she executed the several parts allotted her; this lady is a *débutante*, with a magnificent contralto voice, which, with proper study, must place her in the first rank of her profession. Mr. Thomas, the basso, who appeared for the first time before a Lichfield audience, made a most favourable impression. The delivery of the recitative, "There were shepherds," by Miss Vinning was exquisite; she also sang, with very correct taste, "Rejoice greatly," and was eminently successful in "I know that my Redeemer liveth," which was given with a calm and dignified expression. The highest honours are within this lady's reach if she will give for their

attainment the requisite study, and we heartily wish her success. The rendering of "He was despised," by Miss Newbound, was considered the gem of the evening, and absorbed the breathless attention of the audience. Mr. Bedsmore deserves our highest meed of praise for the very able manner in which he conducted and performed the arduous functions of his office. There appeared to be a perfect understanding between the leader and conductor, so essential upon all occasions. The toil which Mr. Bedsmore must have experienced week after week, in rehearsing the chorus singers, must have been immense. We never heard choruses better sung at any musical festival; they were given with that firmness and spirit which add so greatly to the success of choral productions. Those deserving of especial notice were, "For unto us," "All we like sheep," "And with his stripes," "Hallelujah," "But thanks be to God," and "Worthy is the Lamb." We trust the great success which has attended this performance will encourage Mr. Bedsmore to bring forward other elevating works of this character. Mr. Amsden and Mr. Pike kindly acted as stewards, and their efforts to promote the comfort of the crowded audience were deserving of especial thanks.—*Staffordshire Advertiser*.

The Choral Services in the various Cathedrals in England,

ON THE SUNDAYS IN THE MONTH OF MAY, 1857.

YORK.

ORGANIST, Dr. Camidge.

May 3.

Morning Service.—Service, King, in C. Sanctus, Boyce, in G. Kyrie, Aldrich, in G.

Evening Service.—Service, King, in C. Anthem, "I looked, and lo," Stevenson.

May 10.

Morning Service.—Service, Aldrich, in A. Sanctus, Kyrie, Angels, in G.

Evening Service.—Service, Aldrich, in A. Anthem, "O Lord our Governor," Stevenson.

May 17.

Morning Service.—Service, Travers, in F. Sanctus, Whitfeld's, in D. Kyrie, Whitfeld's, in D.

Evening Service.—Service, Travers, in F. Anthem, "Worthy is the Lamb," Corelli.

May 24.

Morning Service.—Service, Attwood, in F. Sanctus, Kyrie, Attwood, in G.

Evening Service.—Attwood, in F. Anthem, "He was cut off," Handel.

CHESTER.

ORGANIST, Mr. Gunton.

May 10.

Morning Service.—Service, Aldrich, in G. Anthem, "O come, every one," Mendelssohn; Sanctus, Gibbons; Kyrie, ditto; Creed, Rogers.

Evening Service.—Service, Camidge, in F. Anthem, "The Lord will comfort Zion," Beethoven.

May 17.

Morning Service.—Service, Boyce, in A. Anthem, "Grant O Lord, Mozart. Sanctus, Pilbrows. Kyrie, Pilbrows. Creed, Jackson.

Evening Service.—Service, Wesley, in E. Anthem, "In that day," Elvey.

May 24.

Morning Service.—Service, Mendelssohn, in A. Anthem, "Lord, for thy tender mercies," Farrant. Sanctus and Kyrie, Mendelssohn. Creed, Clarke.

Evening Service.—Service, Kent, in D. Anthem, "Lo, my Shepherd," Haydn.

LICHFIELD.

ORGANIST, Mr. Spofforth; ASSISTANT ORGANIST, Mr. Bedsmore.

May 3.

Cathedral closed for alterations.

May 10.

Morning Service.—Chants, Croft, Battishill, and Marsh. Service, Hopkins, in F. Anthem, "Hallelujah to the Father," Beethoven. Sanctus and Kyrie, Cooke, in G.

Evening Service.—Chant, Tallis, in F. Service, Hopkins, in F. Anthem, "O give thanks," Purcell.

May 17.

Morning Service.—Chants, Purcell (single), Boyce, in E flat. Service, Purcell, in B. Benedicite and Benedictus. Anthem, "The heavens are telling," Haydn. Sanctus, Kyrie, and Creed, Jackson, in B flat.

Evening Service.—Chant, S. Wesley, in F. Service, Elvey, in D. Anthem, "Remember, O Lord," Walmisley.

May 24.

Morning Service.—Chants, T. Purcell, single, in G major and minor; and Randall, in E. Service, Attwood, in C; and Handel, in E. Anthem, "For unto us," Handel. Sanctus and Kyrie, Attwood, in C. Creed, King, in C.

Evening Service.—Chant, H. Purcell, in G. Service, Attwood, in C. Anthem, "I looked, and lo, a Lamb," Stevenson.

SALISBURY.

ORGANIST, Mr. T. Corfe; ASSISTANT ORGANIST, Mr. S. E. Richardson.

May 3.

Morning Service.—Chants, Hindle, single in D; and Woolaston, double in A. Service, Travers, in F. Sanctus, Kyrie, and Creed, Travers, in F.

Evening Service.—Chant, Reynell, double in F. Service, Ebdon, in C. Anthem, "Praise the Lord," Mozart.

May 10.

Morning Service.—Chants, Hayes, single in D; and Hayes, single in E. Service, Whitfield, in F. Sanctus, J. Corfe, in D. Kyrie and Creed, Bishop, in D.

Evening Service.—Chant, Lawes, double in C. Service, Whitfield, in F. Anthem, "O, come hither," Dr. Boyce.

May 17.

Morning Service.—Chants, Hayes, single in A; and Pratt, double in E. Service, Ebdon, in C. Sanctus, Marbeck, in F. Kyrie, Nares, in F. Creed, Marbeck in F.

Evening Service.—Chant, Field, double in G. Service, Ebdon, in C. Anthem, "Plead thou my cause," Mozart.

May 24.

Morning Service.—Chants, Gregorian, single in G; and Battishill, double in D. Service, Mendelssohn, in A. Sanctus and Kyrie, Attwood, in E. Creed, Ebdon in E.

Evening Service.—Chant, Gregorian, single in B flat. Service, Cooke, in C. Anthem, "Behold the Lamb of God," Handel.

May 31.

Morning Service.—Hindle, single in D.

ST. ASAPH.

ORGANIST, Mr. R. A. Atkins.

May 3.

Morning Service.—Chant, Mendelssohn, in D. Service, Rogers, in D. Anthem, "Lord, Thou has been our refuge," Hayes. Sanctus and Kyrie, Rogers, in D.

Evening Service.—Chant, Randall, in E. Service, Kelway, in B. Anthem, "God is our hope," Greene.

May 10.

Morning Service.—Chant, Teesdale, in E (changeable). Service, Boyce, in A. Anthem, "I will seek unto God," Greene. Sanctus and Kyrie, Wesley, in F.

Evening Service.—Chant, Wesley, in F, No. 2. Service, Wesley, in F. Anthem, "Great is the Lord," Hayes.

May 17.

Morning Service.—Chant, Hayes, in G. Service, King, in F. Anthem, "Save us, O God," Webbe. Sanctus and Kyrie, Hughes, in G.

Evening Service.—Chant, Woodgate, in E flat. Service, Farrant, in F. Anthem, "O Lord my God," Nares.

May 24.

Morning Service.—Chant, Alcock, in E. Service, Rogers. Anthem, "O Lord, give ear," Greene. Sanctus and Kyrie, Novello, in E.

Evening Service.—Chant, Bennett, in G. Service, Whitfeld, in E. Anthem, "The King shall rejoice," King.

May 31.—Whit-Sunday.

Morning Service.—Chant, Mendelssohn, in D. Service, Wesley, in F. Anthem, "I was in the Spirit," Blow. Sanctus and Kyrie, Rea, in B flat.

Evening Service.—Chant, Calah, in A. Service, Ebdon, in C. Anthem, "Plead Thou my cause," Mozart.

BRISTOL.

ORGANIST, Mr. J. D. Corfe.

April 26.

Morning Service.—Chants, Gregorian and Crotch. Service, Mendelssohn. Sanctus and Kyrie, Clarke, in E. Psalm 93. Tune, Handel.

Evening Service.—Chant, Battishill. Service, Clarke, in E. Anthem, "O where shall wisdom," Boyce. Psalm 149. Tune, Handel.

May 3.

Morning Service.—Chants, Gregorian and Slatter. Service, Calah, in C. Sanctus and Kyrie, King, in C. Psalm 42. Tune, Coombes.

Evening Service.—Chant, West. Service, Calah, in C. Anthem, "Blessing and Glory," Bach. Psalm 23. Tune, Bach.

May 10.

Morning Service.—Chants, Gregorian and Jones. Service, Cooke, in G. Sanctus, Cooke, in G. Kyrie, Cooke, in G. Psalm 65. Tune, Bach.

Evening Service.—Chant, Woodward. Service, Cooke, in G. Anthem, "I have set God," Blake. Psalm 18. Tune, Coombes.

May 17.

Morning Service.—Chants, Ayrton, Psalms, Cooke. Service, Croft, in A. Sanctus and Kyrie, Croft, in A. Psalm 9. Tune, Bach.

Evening Service.—Chant, Heathcote. Service, S. Elvey, in A. Anthem, "O give thanks," Purcell. Psalm 134. Tune, Croft.

CARLISLE.

ORGANIST, Mr. H. E. Ford.

April 19.

Morning Service.—Service, J. L. Hopkins, in E flat. Anthem, "Praise the Lord," Hayes. Sanctus and Kyrie, J. L. Hopkins, in E flat. Creed, Goss.

Evening Service.—Service, J. L. Hopkins, in E flat. Anthem, "I beheld, and lo a great multitude," Blow.

May 3.

Morning Service.—Service, King, in B flat. Anthem, "O Lord my God," Malan. Sanctus, Kyrie, and Creed, King, in B flat.

Evening Service.—Service, Ebdon, in C. Anthem, "Plead Thou my cause," Mozart.

May 10.

Morning Service.—Service, Travers, in F. Anthem, "Cast thy burden," Mendelssohn. Sanctus and Kyrie, E. J. Hopkins, in F. Creed, Sir J. Rogers, in F.

Evening Service.—Service, E. J. Hopkins, in F. Anthem, "The Lord is my Shepherd," Kent.

May 17.

Morning Service.—Service, Boyce, in G. Anthem, "O Almighty and most merciful," Turle. Sanctus, Kyrie, and Creed, Best, in D.

Evening Service.—Service, Attwood, in F. Anthem, "Behold how good and joyful," Nares.

May 24.

Morning Service.—Service, Hopkins, in C. Anthem, "God is gone up," Croft. Sanctus and Kyrie, Hopkins, in C. Creed, Goss.

Evening Service.—Service, Hopkins, in C. Anthem, "He was cut off," &c. Handel.

HEREFORD.

ORGANIST, Mr. G. Townshend Smith.

May 3.

Morning Service.—Chant, Rev. Mr. Gregory. Service, Attwood, in D. Sanctus, Kyrie, and Creed, Hatton, in E.

Evening Service.—Chant, Rev. Mr. Heathcote. Service, Attwood, in D. Anthem, "Give the King," Dr. Boyce.

May 10.

Morning Service.—Chant, Earl of Mornington. Service, Porter in D. Sanctus, Kyrie, and Creed, Dr. Blow, in G.

Evening Service.—Chant, Matthews. Service, Porter, in D. Anthem, "Thou, O God," Dr. Greene.

May 17.

Morning Service.—Chant, Dr. Hayes. Service, Russell, in A. Sanctus, Kyrie, and Creed, Travers, in F.

Evening Service.—Chant, Dr. Ellcock. Service, Russell, in A. Anthem, "I beheld," Dr. Blow.

May 24.

Morning Service—Chant, Rev. Mr. Goodenough. Service, Aldrich, in A. Sanctus, Mendelssohn; Kyrie, Mendelssohn (from St. Paul). Creed, Goss, unison.

Evening Service.—Chant, Patten. Service, Aldrich, in A. Anthem, "The heavens are telling," Haydn.

May 31—Whit Sunday.

Morning Service.—Chant, Dr. Dupuis. Service, Nares, in F. Sanctus, Kyrie, and Creed, Nares, in F.

Evening Service.—Chant, Marsh. Service, Nares, in F. Anthem, "Let God arise," Dr. Greene.

RIPON.

ORGANIST, Mr. George Bates.

May 3.

Morning Service.—Chants, Tallis and Bates, No. 19. Service, Dr. Clarke, Whitfield, in F. Anthem, "I will remember thy name," Ebdon. Sanctus, Bates, in C. Kyrie, Stopford.

Evening Service.—Chant, Jones, in E sharp. Service, Dr. Clarke, in F. Anthem, "Blessed be the Lord," Dr. Nares.

May 10.

Morning Service.—Chants, Tallis and Jones, in D. Service, Porter, in D. Psalm 100. Sanctus and Kyrie, Porter, in D.

Evening Service.—Chant, Mornington, in E. Service, Porter. Anthem, "O Lord our Governor," Kent.

May 17.

Morning Service.—Chants, Tallis and Goodenough, in B flat. Service, M. Camidge. Anthem, "God is our hope," &c. Dr. Green. Sanctus, Bates, in E flat. Kyrie, Dr. Elvey, in A.

Evening Service.—Chant, Jackson, in B flat. Service, M. Camidge. Anthem, "He maketh wars to cease," Callcott.

May 24.

Morning Service.—Chants, Tallis and Bates, No. 1. Service, T. L. Fowle, in E flat. Anthem, "Sing, O heavens," Kent. Sanctus and Kyrie, Clarke, in E.

Evening Service.—Chant, Dr. Crotch, in C. Service, T. L. Fowle, in E flat. Anthem, "O give thanks," Purcell.

GLOUCESTER.

ORGANIST, Mr. John Arnott.

May 3.

Morning Service.—Chant, Wood, in A. Service, J. Clark, in G. Sanctus, Aldrich, in G. Kyrie, Arnott, in G. Creed, Rogers, in D.

Evening Service.—Chant, Pring, in A. Service, Hayes, in E flat. Anthem, "I will cry," Mozart.

May 10.

Morning Service.—Chant, Spofforth, in F major and minor. Service, King, in D. Sanctus and Kyrie, Mendelssohn. Creed, Nares, in F.

Evening Service.—Chant, Arnott, in F minor. Service, Russell, in A. Anthem, "I have surely," Boyce.

May 17.

Morning Service.—Chant, Flintoft, in G minor. Service, Attwood, in F. Sanctus, Jomelli. Kyrie, Jomelli. Creed, King, in F.

Evening Service.—Chant, Turle, in G. Service, Attwood, in F. Anthem, "Sing unto the Lord," Green.

May 24.

Morning Service.—Chant, Sir J. Rogers, in G. Service, Russell, in A. Sanctus, Aldrich, in G. Kyrie, Buck in G. Creed, King in C.

Evening Service.—Chant, Goodenough, in A. Service, Stephenson, in C. Anthem, "Comfort ye," Handel.

LINCOLN.

ORGANIST, Mr. J. M. W. Young.

May 3.

Morning Service.—Service, Mendelssohn, in A. Sanctus and Kyrie, Young, in D. Creed, Travers, in F.

Evening Service.—Service, Ebdon, in C. Anthems, "Lord, Thou alone art God," "How lovely are the messengers," Mendelssohn.

May 10.

Morning Service.—Service, Clarke, in E. Sanctus, Kyrie, and Creed, Arnold, in A.

Evening Service.—Service, Clarke in E. Anthems, "Lord, I call upon Thee," "O Lord, hear my prayer," Handel.

May 17.

Morning Service.—Service, Bridgewater, in A. Sanctus, Ebdon. Kyrie and Creed, Nares, in F.

Evening Service.—Service, Bridgewater, in A. Anthems, "Come, said a voice," "Blessing and honour," Spohr.

May 24.

Morning Service.—Service, Boyce, in C. Sanctus, Ebdon. Kyrie and Creed, King, in C.

Evening Service.—Service, Kent, in C. Anthems, "O come every one that thirsteth," "Then shall your light," Mendelssohn.

May 31.

Morning Service.—Service, Attwood, in D. Sanctus and Kyrie, Attwood, in F. Creed, Travers, in F.

Evening Service.—Service, Attwood, in D. Anthems, "Comfort ye my people," "And the glory of the Lord," Handel.

PETERBOROUGH.

ORGANIST, Mr. Speechley.

May 3.

Morning Service.—Service, Ouseley, in G. Anthem, "Cast thy burden," Mendelssohn. Sanctus, Kyrie, and Creed, Ouseley, in G.

Evening Service.—Service, Ouseley, in G. Anthem, "Lo, my Shepherd." Haydn.

May 10.

Morning Service.—Service, Ouseley, in E flat. Anthem, "Incline thine ear," Himmel. Sanctus, Kyrie, and Creed, Ouseley, in E flat.

Evening Service.—Service, Ouseley, in E flat. Anthem, "Praise the Lord, O my soul," Mozart.

May 17.

Morning Service.—Service, Boyce, in C. Anthem, "How lovely," Mendelssohn. Sanctus, Jomelli, in E flat. Kyrie, Jomelli, in E flat. Creed, Nares, in F.

Evening Service.—Service, Russell, in A. Anthem, "O, where shall wisdom," Boyce.

May 24.

Morning Service.—Service, Nares, in F. Anthem, "O Thou the true," Mendelssohn. Sanctus, Larkin. Kyrie, Lord Westmoreland. Creed, Aldrich, in G.

Evening Service.—Service, Nares, in F. Anthem, "Blessed be Thou," Kent.

MANCHESTER.

ORGANIST, Mr. J. H. Harris.

May 3.

Morning Service.—Anthem, "Rejoice in the Lord," Purcell. *

May 10.

Morning Service.—Anthem, "O Lord, give ear," Greene.

May 17.

Morning Service.—Anthem, "O where shall wisdom," Boyce,

Ascension Day.

Anthem, "God is gone up," Croft.

May 24.

Morning Service.—Anthems, "But Thou didst not leave;" and "Lift up your heads," Handel.

May 31—Whit-Sunday.

Morning Service.—Service, Boyce, in C. Communion Service, Pring.

Evening Service.—Service, Dr. Minchin (of Dublin), in B flat. Anthem, "I beheld, and lo! a great multitude," Blow.

MANCHESTER.—ST. PETER'S CHURCH.

ORGANIST, Mr. B. St. J. B. Joule.

May 3.

Morning Service.—Chants, Tallis and Randall, in E. Service, Nares, in F. Anthem, "Hear my prayer," Shore from Winter. Kyrie and Creed, Nares, in F.

Evening Service.—Chant, Langdon, in F. Service, Nares, in F. Anthem, "O Lord our Governor," Sir John Stevenson.

May 10.

Morning Service.—Chants, Tallis and Lingard, major and minor. Service, Clarke Whitfield, in E. Anthem, "O praise God in His holiness," Weldon. Sanctus, Kyrie, and Creed, Clarke Whitfield, in E. Gloria in excelsis, recit.

Evening Service.—Chants, Cambridge and Clarke Whitfield. Service, Clarke Whitfield, in E. Anthem, "Out of the deep," H.R.H. Prince Albert.

May 17.

Morning Service.—Chants, Tallis, Flintoft, and Gauntlett. Service, Attwood, in F. Anthem, "O come every one that thirsteth," Mendelssohn. Sanctus, Hatton, in C. Kyrie and Creed, Hatton, in E.

Evening Service.—Chant, Ross, in E, major and minor. Service, Attwood, in F. Anthem, "Ascribe unto the Lord," Travers.

May 24.

Morning Service.—Chants, Tallis and Turton, in F. Service, Boyce, in C. Anthem, "God is gone up," Dr. Croft. Kyrie and Creed, Ebdon, in C.

Evening Service.—Chant, Gauntlett, in E. Service, Ebdon, in E. Anthems, "He was cut off," "But thou didst not leave," and "Lift up your heads," Handel.

May 31.

Morning Service.—Chants, Tallis and Jackson. Service, Boyce, in A. Anthem, "Hear me, O Lord," Walmsley. Sanctus, Kyrie, and Creed, Arnold, in A.

Evening Service.—Chants, Woodward and Pratten. Service, Arnold, in A. Anthem, "Let God arise," Greene.

Morning Service, half-past ten; Evening Service, half-past three o'clock.

COLLEGIATE CHURCH, SOUTHWELL.

ORGANIST, Mr. Batcheler.

May 3.

Morning Service.—Service, Camidge, in F. Anthem, Psalm 95th, Marsh. Sanctus and Kyrie, Mrs. E. Becher.

Evening Service.—Service, Greville, in C. Anthem, "In that day," Elvey.

May 10.

Morning Service.—Service, Child, in G. Anthem, "Save me, O God," Nares. Sanctus and Kyrie, Batcheler, in G.

Evening Service.—Service, Tudway, in A. Anthem, "Glory be to God," Haydn.

May 17.

Morning Service.—Service, Aldrich, in G. Psalm 18, new version. Sanctus, Rogers, in D. Kyrie, Batcheler, in G.

Evening Service.—Service, Edgecumbe, in A. Anthem, "In the beginning," Haydn.

May 24.

Morning Service.—Service, Boyce, in A. Anthem, "The proud have digged pits," Sanctus, Rogers, in D. Kyrie, Batcheler, in G.

Evening Service.—Ebdon, in C. Anthem, "I know that my Redeemer liveth," Handel.

ST. GEORGE'S CHAPEL, WINDSOR.

ORGANIST, Dr. G. J. Elvey.

May 3.

Chapel closed, on account of the preparations for the funeral of her late Royal Highness the Duchess of Gloucester.

May 10.

Morning Service.—Service, Rogers, in D. Anthem, "I am the resurrection," Croft.

Evening Service.—Rogers, in D. Anthem, "When the ear heard," Handel.

May 17.

Morning Service.—Service, King, in F. Anthem, "How dear are Thy counsels," Crotch.

Evening Service.—Service, King, in F. Anthem, "Unto Thee have I cried," Elvey.

Metropolitan Choral Services.

ST. PAUL'S CATHEDRAL.

ORGANIST, Mr. John Goss.

May 3.

Morning Service.—Chant, Pratt, in E. Service, Nares, in F. Sanctus, Hawes, in F. Kyrie, Nares, in F. Creed, Nares, in F.

Evening Service.—Chant, Goss, in E. Service, Nares, in F. Anthem, "If we believe," Goss.

May 10.

Morning Service.—Chant, Purcell in G. Service, Nares, in F. Sanctus, Hawes, in F. Kyrie, Nares, in F. Creed, Nares, in F.

Evening Service.—Chant, Flintoft, in F minor. Service, Travers, in F. Anthem, "God is our hope," Greene.

May 17.

Morning Service.—Chant, Beale, in A. Service, Travers, in F. Sanctus, Travers, in F. Kyrie, Travers, in F. Creed, Travers, in F.

Evening Service.—Chant, Turle, in D. Service, Travers, in F. Anthem, "Ascribe unto the Lord," Travers.

CHAPEL ROYAL, ST. JAMES'S.

ORGANIST, Sir George T. Smart.

May 3.

Morning Service.—Anthem, "O Lord, give ear," Greene.

Evening Service.—Anthem, "Wherewithal shall a young man," Boyce.

May 10.

Morning Service.—Anthem, "Lord, let me know mine end," Greene.

Evening Service.—Chant, "Windsor." Service, Kelway, in A. Anthem, "Almighty and everlasting God," Gibbons.

May 17.

Morning Service.—Chants, Lord Wilton in G major and G minor. Service Travers, in F. Anthem, "Awake, put on thy strength," Wise. Sanctus and Kyrie, Davey, in F.

Evening Service.—Chant, Jolly, in E flat. Service, Travers, in F. Anthem, "O God of my righteousness," Greene.

ST. MARK'S CHURCH,

Upper Hamilton-terrace, St. John's Wood.

ORGANIST, William Sudlow.

May 3.

Morning Service.—Chant, Tallis. Service, Dr. Cooke, in G. Anthem, "Praise the Lord," Okeland. Kyrie, Cooke, in G. Creed, recit.

Evening Service.—Chant, Tallis. Service, C, Whitfield, in E. Anthem, "Praise the Lord," Hayes.

May 10.

Morning Service.—Chant, Tallis. Service, Nares, in D. Anthem, "Save us, O God," Webbe. Sanctus and Kyrie, Cooke, in G. Creed, recit.

Evening Service.—Chant, Tallis. Service, King in F. Anthem, "Thou visitest the earth," Dr. Greene.

May 17.

Morning Service.—Chant, Tallis. Service, Boyce, in A. Anthem, "We will rejoice," Croft. Kyrie, Mendelssohn, in G. Creed, recit.

Evening Service.—Chant, Tallis. Service, Russell, in A. Anthem, "The Lord preserveth," Hayes.

May 24.

Morning Service.—Chant, Tallis. Service, C. Whitfield, in E. Anthem, "God is gone up," Croft. Sanctus and Kyrie, C. Whitfield, in E. Creed, recit.

Evening Service.—Chant, Tallis. Service, Russell, in A. Anthem, "Give the King Thy judgments," Boyce.

May 31—Whit-Sunday.

Morning Service.—Chant, Tallis. Service, Clarke, in G. Anthem, "Come, Holy Ghost," Attwood. Sanctus and Kyrie, S. Wesley, in E. Creed, recit.

Evening Service.—Chant, Tallis. Service, C. Whitfield, in E. Anthem, "If ye love me," Tallis.

TEMPLE CHURCH.

ORGANIST, Mr. E. J. Hopkins.

April 5—Palm Sunday.

Morning Service.—Chant, Stafford Smith, in G. Service, Boyce, in A. Anthem, "Who is this," Arnold. Sanctus, Gibbons and Beethoven.

Evening Service.—Chant, Turle, in D. Service, Arnold, in A. Anthem, "The heavens declare," Boyce.

April 12—Easter Sunday.

Morning Service.—Chant, Hayes, in G. Service, Aldrich, in G. Anthem, "If we believe that Jesus died," Boyce. Sanctus, Aldrich, in G.

Evening Service.—Chant, Cooke, in B flat. Service, Aldrich, in G. Anthem, "The trumpet shall sound," Handel.

April 19—First Sunday after Easter.

Morning Service.—Chant, Mornington, in E flat. Service, Croft, in A. Anthem, "I was glad," Purcell. Sanctus, Nares, in F.

Evening Service.—Chant, Randall, in E. Service, Elvey, in A. Anthem, "O Lord, Thou hast searched me out," Croft.

April 26—Second Sunday after Easter.

Morning Service.—Chant, Boyce, in D. Service, Boyce, in C. Anthem, "Give the King thy judgments," Boyce. Sanctus, Hopkins, in A.

Evening Service.—Chant, Flintoft, in G minor. Service, Cooke, in C. Anthem, "Praise the Lord, O my soul," Croft.

May 3—Third Sunday after Easter.

Morning Service.—Chant, Turle, in F. Service, Gregorian Benedicite, King, in C, Jubilate. Anthem, "O praise the Lord, all ye heathen," Croft. Sanctus, Gibbons and Beethoven.

Evening Service.—Chant, Mornington, in E flat. Service, King, in C. Anthem, "O where shall wisdom be found?" Boyce.

May 10—Fourth Sunday after Easter.

Morning Service.—Stafford Smith, in G. Service, Arnold, in B flat. Anthem, "Awake, put on thy strength," Wise. Sanctus, Rogers, in D.

Evening Service.—Chant, Hayes, in E. Service, Hayes, in E flat. Anthem, "The heavens declare," Boyce.

May 17—Fifth Sunday after Easter.

Morning Service.—Chant, Beethoven. Service, Travers, in F. Anthem, "The Lord is my light," Boyce. Sanctus, Aldrich, in G.

Evening Service.—Chant, Hayes, in G. Service, Kent, in C. Anthem, "O sing unto the Lord," Purcell.

May 24—Sunday after Ascension.

Morning Service.—Chant, Turle, in A. Service, Skelton. Anthem, "He was cut off," Handel. Sanctus, Nares, in F.

Evening Service.—Chant, Randall, in E. Service, Skelton. Anthem, "God is gone up," Croft.

May 31—Whit-Sunday.

Morning Service.—Turle in D. Service, Hopkins, in A. Anthem, "Come, Holy Ghost," Attwood. Sanctus, Hopkins, in A.

Evening Service.—Chant, Russell, in E. Service, Hopkins, in A. Anthem, "Let God arise," Greene.

LINCOLN'S INN CHAPEL.

CHAPEL MASTER AND ORGANIST, Mr. Pittman.

May 3.

Morning Service.—Chants, Travers and Mendelssohn. Service, Croft, in A. Anthem, "On Thee each living soul awaits," Haydn.

Evening Service.—Chant, Woodward, in B flat. Service, Cooke, in G; and Mozart, in E. Anthem, "Why do the nations," Handel.

May 10.

Morning Service.—Chants, Purcell and Stafford Smith. Service, Travers, in F. Anthem, "Lord, let me know my end," Greene.

Evening Service.—Chant, R. Cooke, in E. Service, Travers, in F. Anthem, "Blessed are the dead which die in the Lord," Spohr.

May 17.

Morning Service.—Chants, Parnell and Purcell. Service, Travers, in F. Anthem, "Plead Thou my cause, O Lord," Mozart.

Evening Service.—Chant, Dr. Cooke, in B flat. Service, Travers, in F. Anthem, "Hallelujah to the Father," Beethoven.

May 24.

Morning Service.—Chants, Tallis and Henley. Service, Gibbons, in F. Anthem, "Thou art gone up on high," Handel.

Evening Service.—Chant, Kent, in F. Service, Hayes, in E flat; and in E. Anthem, "God is gone up with a merry noise," Croft.

May 31—Whit Sunday.

Morning Service.—Chants, Hayes, in E; and Randall, in D. Service, Travers, in F. Anthem, "I beheld, and lo, a great multitude," Blow.

Evening Service.—Chant, Pratt, in D. Service, Travers, in F. Anthem, "The Lord gave the Word," Handel.

Organ.

A VERY excellent specimen of church organ has just been completed by Messrs. Kirtland and Jardine, of Manchester, for the church of St. Martin, Ashton-upon-Mersey. The instrument has *three* rows of keys, compass CC to F, 54 notes. The readers of the *Musical Gazette* will remember that the conveniences consequent upon the presence of the *third* set of manuals has been very conclusively stated in our columns, and we are glad to have to record the fact, that, although in this instance but a comparatively small list of stops is presented, yet that circumstance has not prevented the carrying out of the great advantages that will be evident upon the presence of this most valuable adjunct; and to such as may desire to render their instrument capable of doing justice to elaborate accompaniment, the extra set of keys will be a great boon. We hope to see the improved method generally adopted. The following stops are included:—

GREAT ORGAN, CC TO F.

- | | |
|--------------------------------|-------|
| 1. Open diapason (large scale) | 8 ft. |
| 2. Stopped diapason | 8 " |
| 3. Principal | 4 " |
| 4. Fifteenth | 2 " |

CHOIR, CC TO F.

- | | |
|---------------------|-------|
| 1. Stopped diapason | 8 ft. |
| 2. Dulciana | 8 " |
| 3. Viol di gamba | 8 " |
| 4. Clear flute | 4 " |

SWELL, CC TO F.

- | | |
|---------------|--------|
| 1. Bourdon | 16 ft. |
| 2. Spitzflöte | 8 " |
| 3. Gedact | 8 " |
| 4. Gemshorn | 4 " |

- | | |
|----------------------|-------|
| 5. Fifteenth | 2 ft. |
| 6. Mixture, 2 ranks. | |
| 7. Cornopean | 8 " |
| 8. Oboe | 8 " |

PEDAL ORGAN,

CCC TO F, 30 NOTES.

- | | |
|------------------|--------|
| 1. Grand bourdon | 16 ft. |
|------------------|--------|

COUPLERS.

- | |
|--------------------|
| 1. Swell to great. |
| 2. Choir to great. |
| 3. Swell to pedal. |
| 4. Choir to pedal. |
| 5. Great to pedal. |

COMPOSITION PEDALS.

The entire construction of the organ is upon the "simplification system," as introduced by these builders, and the tuning, of course, is equal temperament. The power of the combined organ is very great, while, the touch being very free, the executant has not, even when coupled, the difficulty of

great resistance to the finger: A selection of music from Handel, Spohr, Bach, and Mendelssohn, was performed upon the instrument on Monday evening last, by Mr. Freemantle, organist of the Blind Asylum, the beauty of tone being greatly admired by a numerous and critical audience. Important as the coupling movements already are in this organ, we venture to suggest that some further effects and varieties might be secured by an extra coupler or two—say, for example, choir and swell, and, great and swell. super octave. We must, however, congratulate Messrs. Kirtland and Jardine upon their success herein, and we shall look forward with the earnest hope, that, for the future, all organs deemed worthy of more than one row of keys, will have *three* sets of manuals. The “king of instruments” has, in these our days, become something more than a mere “humdrum” machine, upon which, in sadly too many cases in past days, an incapable performer has “drawled out” a miserable accompaniment. Since, therefore, so much is expected from the organists of the present age, it is but fair that care should be taken to secure for the performer every possible convenience. The extra cost may seem to be a question, but on the whole it will not be so to any considerable extent, while the advantages are so important that the little extra expense bears no comparison with them. Although the instrument in question is but a small organ, its construction evidences the palpable advances we comment upon; and we cannot conclude our notice more satisfactorily than by quoting the language of a critic that was present on the occasion of the performance above mentioned. The gentleman in question remarked:—“It seems to me to be quite evident that in this small organ—that is, small, comparatively—there is the possibility of producing effects utterly unattainable upon an instrument with many more stops, and only two rows of keys.”—*Musical Gazette*.

Announcements for the Season.

- June 1 Philharmonic Society, concert, Hanover-square, evening.
 „ — Cologne Choir, Hanover-square, morning.
 „ 2 Musical Union, *matinée*, Willis's Rooms (great room).
 „ — Cologne Choir, Hanover-square, morning,
 „ — Miss Redfearn's concert, Hanover-square, evening.
 „ — Royal Academy, concert, Tenterden-street, morning.
 „ 3 New Philharmonic Society, concert, Hanover-square, evening.
 „ — Miss Dolby and Mr. Lindsay Sloper's concert, Hanover-square, morning.
 „ 4 Herr Deichmann's concert, Willis's Rooms (great room), morning.
 „ 5 Crystal Palace opera concert, morning.
 „ 6 Crystal Palace concert, Cologne Choir, morning.
 „ 8 Messrs. R. Blagrove and Harold Thomas's concert, Willis's Rooms, morning.
 „ — Herr Molique's concert, Hanover-square, evening.
 „ 9 Mr. Kiallmark's third *soirée*, Beethoven Rooms.
 „ 10 Royal Society of Female Musicians, concert, Hanover-square, evening.
 „ — Mdlle. Sedlatzek's *matinée*, Willis's Rooms.
 „ 11 Mr. Henry Leslie's Choir, concert, Hanover-square, evening.

- June 13 Full rehearsal, Crystal Palace, for Handel Festival.
 „ 15 Philharmonic Society, concert, Hanover-square.
 „ — Handel Festival, Crystal Palace.—*The Messiah*.
 „ 17 Handel Festival, Crystal Palace.—*Judas Maccabeus*.
 „ — Mr. Hullah's concert, St. Martin's Hall, evening.
 „ 18 Royal Botanic Society, second exhibition.
 „ 19 Handel Festival, Crystal Palace.—*Israel in Egypt*.
 „ 23 Musical Union, *matinée*, Willis's Rooms (great room).
 „ 24 Emporio Italiano, concert, Hanover-square, evening.
 „ — Vocal Union concert, Hanover-square, morning.
 „ 26 Crystal Palace opera concert, morning.
 „ 29 Philharmonic Society, concert, Hanover-square, evening.
 „ — Mr. W. G. Cusins's second *matinée*, Willis's Rooms.
 „ 30 Musical Union, *matinée*, Willis's Rooms (great room).
 July 1 Vocal Union concert, Hanover-square, morning.
 „ — Royal Botanic Society, third exhibition.
 „ 3 Crystal Palace opera concert, morning.
 „ 6 Messrs. R. Blagrove and Harold Thomas's concert, Willis's Rooms, morning.
 „ 7 Royal Academy, concert, Tenterden-street, morning.
 „ 8 Vocal Union concert, Hanover-square, morning.
 „ 10 Crystal Palace opera concert, morning.
 „ 14 Musical Union, *matinée*, Willis's Rooms (great room).
 „ 15 Emporio Italiano, concert, Hanover-square, evening.
 „ — Vocal Union concert, Hanover-square, morning.
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